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SERAPHIC SONG

— RÊVE ANGÉLIQUE —

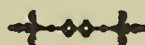
By

ANTON RUBINSTEIN

CHORAL PARAPHRASE

By

SAMUEL RICHARDS GAINES



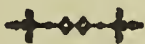
No. 13,980 For Mixed Voices with Contralto Solo25
Violin obligato and accompaniment of Piano, Harp, and Organ

No. 13,980 obb. Violin Obligato Part (fits also Nos. 13,981 and 14,088)50

No. 13,981 For Women's Voices (four part) with Contralto Solo25

No. 14,088 For Men's Voices with Contralto Solo25
Violin obligato and accompaniment of Piano, Harp, and Organ

Organ and Harp parts may be rented of the publishers



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Words adapted by S.R.G.

ANTON RUBINSTEIN
Choral Paraphrase by
Samuel Richards Gaines

[illegible]

The image shows a page from a musical score for the hymn "Hallelujah". It features five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), each with a treble clef and a key signature of one sharp (F#). The bottom staff is for the piano accompaniment, with a grand staff (treble and bass clefs) and the same key signature. The music is in 4/4 time. The vocal parts enter in the second measure with the lyrics "Ho - ly, Ho -". The piano accompaniment begins in the first measure with a series of eighth notes in the right hand and chords in the left hand. The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like slurs and accents. The lyrics "Hallelujah" are written below the vocal staves.

*¹) Organ and Harp may be added judiciously

These may be rented of the publishers, also parts for Full Orchestra.

2023
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VIOLIN sul G

The musical score is written for Violin and Piano. The Violin part is in treble clef with a key signature of one sharp (F#). It begins with a rest, followed by a half note G4 marked *mf*. The Piano part consists of two staves. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, including triplets and a quintuplet. The left hand provides harmonic support with chords and single notes. The score includes various musical notations such as slurs, ties, and dynamic markings. Handwritten notes 'E4 B4' and 'M4' are present in the left margin. The tempo/mood marking *p e mormorando (sempre)* appears in the piano part.

IV

sul G

II

Handwritten notes: *C#* and *E*



First system of musical notation. It consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). The middle and bottom staves are grand piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music features a mix of eighth and sixteenth notes, some beamed together, and rests.



Second system of musical notation. It continues the piece with similar notation to the first system, featuring a single melodic line and grand piano accompaniment. The piano part includes some chords and moving lines in both hands.



Third system of musical notation. The top staff has a melodic line with a long note marked *ff sostenuto*. The piano accompaniment continues with rhythmic patterns. A *mf* marking appears in the middle of the system.



Fourth system of musical notation. It concludes the page with a final melodic phrase and piano accompaniment. The piano part features some sustained chords and moving lines.

ALTO SOLO *mf*

Ho ly, Ho - ly, chant.

SOPRANO *pp*

ALTO *Hm*

TENOR *pp*

BASS *Hm*

a tempo

morendo

p

an - gels a - bove, Ah! 'tis to

Hm

Hm

Hm

Hm

dream; ev - er to dream,

Stars are shin - ing as to - kens of

Hm

Hm

Hm

The musical score is written for a vocal melody and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line consists of two phrases: 'dream; ev - er to dream,' and 'Stars are shin - ing as to - kens of'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex harmonic structure in the left hand, including chords and single notes. The score is divided into three systems, each containing a vocal line, a piano line, and a grand staff (treble and bass clef). The lyrics are placed below the vocal line. The piano line includes the marking 'Hm' (Horn) in several places, indicating the instrument's role in the arrangement.

love, Ah! 'tis to dream,

Hm

Hm

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "love, Ah! 'tis to dream,". The middle staff is a piano accompaniment in treble clef, featuring a series of chords and a melodic line. The bottom staff is a piano accompaniment in bass clef, also featuring a series of chords and a melodic line. The tempo is marked "poco rit.".

poco rit.

ev - er to dream! —

poco rit.

Hm

poco rit.

Hm

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "ev - er to dream! —". The middle staff is a piano accompaniment in treble clef, featuring a series of chords and a melodic line. The bottom staff is a piano accompaniment in bass clef, also featuring a series of chords and a melodic line. The tempo is marked "poco rit.".

VIOLIN

sul D

Tho' shad-ows gath - er, and dark - some the way, There is a path which leads

Tho' shad-ows gath - er, and dark - some the way, There is a path which leads

And on this path stands an

on - ward to day;

on ward to day;

An - gel of Light, — Ah! so bright, — our de - light!

An - gel of Light, — Ah! so bright, — our de - light!

Ah! so bright, — our de - light!

Ah! so bright, — our de - light!

F#

F#

ALTO SOLO

The voice of Love sings a sad, sweet song, As tho' its world had been a

world of wrong, And strug-gling up, thro' the shad-ows and sighs, Finds a

day - dawn of the hap-pier skies!

And

And strug-gling up, thro' the

And strug-gling up, thro' the

And

a tempo

f Finds the day-dawn, and hap - pier
f thro' the sighs, Finds the day-dawn, and fair skies.
f shad - ows, Finds the day - dawn, and fair skies.
f shad - ows, Finds the day-dawn, and fair skies.
f shad - ows, and fair skies.

(*colle parti*) VIOLIN SOLO

a tempo

skies!

p a tempo

Ho - ly, Ho - ly,

p a tempo

Ho - ly, Ho - ly,

p a tempo

Ho - ly, Ho - ly,

p a tempo

Ho - ly, Ho - ly,

a tempo

R.H.

L.H.

Piano or Harp

Red.

Musical score for the first system, featuring vocal parts and piano accompaniment. The key signature is B-flat major (two flats). The vocal parts (Soprano, Alto, Tenor, Bass) are written in four staves. The piano accompaniment is in two staves (Treble and Bass Clef). The lyrics are "Ho - ly, Ho ly,". The piano part includes a melodic line with a long slur and a fermata. The system ends with a double bar line and an asterisk (*).

Ho - ly, Ho ly,
 Ho - ly, Ho ly,
 Ho - ly, Ho - ly,
 Ho - ly, Ho - ly,

(Piano or Harp)
 Red.

Musical score for the second system, featuring vocal parts and piano accompaniment. The key signature is B-flat major (two flats). The vocal parts (Soprano, Alto, Tenor, Bass) are written in four staves. The piano accompaniment is in two staves (Treble and Bass Clef). The lyrics are "Ho ly, Ho - ly,". The piano part includes a melodic line with a long slur and a fermata. The system ends with a double bar line and an asterisk (*).

Ho ly, Ho - ly,
 Ho ly, Ho - ly,
 Ho ly, Ho - ly,
 Ho - ly, Ho - ly,

(Piano or Harp)
 Red.

[illegible]

VIOLIN (*quasi Interludium*)

Violin and Piano accompaniment. The Violin part is marked *f* (forte). The Piano part is also marked *f*. The key signature is two flats (B-flat and E-flat).

Violin and Piano accompaniment. The Violin part is marked *p* (piano). The Piano part is marked *p* (piano). The key signature is two flats (B-flat and E-flat). The text "(sognare) (Piano or Harp)" is written above the piano part. The left hand (L.H.) is indicated. The right hand (R.H.) is indicated. The text "Ped." is written below the piano part. The text "sul G" is written above the violin part.

Violin and Piano accompaniment. The Violin part is marked *p* (piano). The Piano part is marked *p* (piano). The key signature is two flats (B-flat and E-flat). The text "(sognare) (Piano or Harp)" is written above the piano part. The left hand (L.H.) is indicated. The right hand (R.H.) is indicated. The text "Ped." is written below the piano part. The text "sul G" is written above the violin part.

Violin and Piano accompaniment. The Violin part is marked *p* (piano). The Piano part is marked *p* (piano). The key signature is two flats (B-flat and E-flat). The text "(sognare) (Piano or Harp)" is written above the piano part. The left hand (L.H.) is indicated. The right hand (R.H.) is indicated. The text "Ped." is written below the piano part. The text "sul G" is written above the violin part.

sul G

mf

mf ALTO SOLO, with Altos of Chorus

Ho - ly, Ho - ly, chant an - gels a -

p

Red. * *Red.* * (*sempre*)

bove. Ah, 'tis to dream,

sul G

cv - er to dream; Stars are

shin - ing as to - kens of love,

Ah, 'tis to dream, ev - er to

ALTO SOLO

dream, Songs full and glo rious, are

but the soul's re-lease; Love, so vic-

E_b

IV

to - rious, finds its last-ing peace, finds its

E_b

poco rit.

peace, end - less peace.

poco rit.

E_b

f e sempre cresc.

f e sempre cresc.

f e sempre cresc.

f e sempre cresc.

f e sempre cresc.

f e sempre cresc.

Ho - ly, Ho - ly, chant an - gels a -

Ho - ly, Ho - ly, chant an - gels a -

Ho - ly, Ho - ly, chant an - gels a -

Ho - ly, Ho - ly, chant an - gels a -

Ho - ly, Ho - ly, chant an - gels a -

f e sempre cresc.

Ho - ly, Ho - ly, chant an - gels a -

f e sempre cresc.

bove, bove, Tri - umph - ant songs, as - cend - ing', as -

bove, Tri - umph - ant songs,

bove, Tri - umph - ant songs,

bove, Tri - umph - ant songs,

bove, Tri - umph - ant songs,

bove, Tri - umph - ant songs,

Tri - umph - ant Life, Ho ly,

Tri - umph - ant Life, Ho ly,

Tri - umph - ant Life, Ho ly,

Tri - umph - ant Life, Ho ly,

Tri - umph - ant Life, Ho ly,

Tri - umph - ant Life, Ho ly,

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

Ho - ly chant an - gels a - bove,

Ho - ly, chant an - gels a - bove,

Ho - ly chant an - gels a - bove,

Ho - ly, chant an - gels a - bove,

Ho - ly, chant an - gels a - bove,

Ho - ly, chant an - gels a - bove,

The piano accompaniment continues with a similar texture, featuring chords in the right hand and a steady bass line in the left hand.

dim. e rall.

p Quasi Recit.

dim. e rall.

The shad-ows gath - er and dark - some the way.

dim. e rall.

- ing!

dim. e rall.

- ing!

dim. e rall.

- ing!

dim. e rall.

- ing!

rall.

dim.

colla voce

There is a path which leads on - ward to day, — And on this

pp

An —

pp

An —

pp

path stands an An - gel of Light!

An - gel of Light! *pp sempre al fine*

An - gel of Light! *pp sempre al fine*

VIOLIN (reminiscently)
sul G - - -

mf

pp sempre al fine

Light! *pp sempre al fine*

Light!

pp sempre e marmorando

p morendo al fine

ppp

pp

of

Light!

pp

of

Light!

pp

of

Light!

pp

of

Light!

pp (*Piano or Harp*)

ppp

Red. *

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